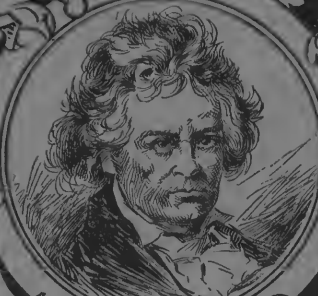


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# KUNKEL'S Musical Review

APRIL, 1904

Vol. 28

Whole No. 301

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### MUSIC FEATURES OF WORLD'S FAIR OPENING DAY.

Hundreds of the best trained voices in St. Louis will unite in a grand chorus to furnish the music for the opening ceremonies of the World's Fair, April 30. At a recent meeting at the committee having in charge the arrangements for music on that occasion plans were outlined for this feature.

While the music programme will be simple, it will be of the best and most impressive character. A chorus of 450 voices recruited from the St. Louis Choral-Symphony, the Morning Choral and the Apollo Club will be the musical offering of the Bureau of Music at the ceremonies.

They will render the five-stanza World's Fair hymn written especially for the occasion by Edmund Clarence Stedman and music by

Professor Howard Paine of Harvard University. In addition, they will sing the national hymns, "America" and the "Star Spangled Banner."

A platform for the chorus will be built in the open air adjoining the speakers' stand in plaza, where the ceremonies will take place. The band which will furnish the instrumental music at the ceremonies will also have a place on this stand.

The band for the occasion will be a combined band of perhaps 100 pieces, made up of the members of Sousa's band and Weil's band, which was some time ago selected to be the official World's Fair band.

One of the notable numbers to be rendered by the band will be the "Louisiana March," also composed for the occasion by Van der Strucken of Cincinnati. The music programme of the day will be opened by promenade concerts, beginning at 9:30 a. m.,

by the two bands at different parts of the site and lasting until the hour for the ceremonies of the day. In the afternoon the two bands will also render separate concerts at two different stands on the grounds.

JOSEF HOFMANN has cabled Mr. Henry Wolfsohn that he would accept his offer for a five months' tour in the United States and Canada next winter, beginning in November. Hofmann, who is now touring through Holland, goes to Russia for ten concerts, and late in April and part of May is to give twenty concerts in Great Britain, returning to London for the season there, when he is to play at the Richter concerts and in recitals. After his London season Hofmann will not be heard again in public until he revisits this country. When Hofmann was here two years ago he played one hundred and thirty-five concerts under Mr. Wolfsohn's management during the season of five and a half months.

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# MUSIC KUNKEL'S REVIEW

APRIL, 1904.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 28

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THOMAS M. HYLAND, . . . EDITOR

## Caution to Subscribers.

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## MUSIC AS AN INDEX TO CHARACTER.

THE GENIUS of the people determines the character of their music, and then the music becomes the monitor and accelerator of the people to action. There can be no doubt says an exchange that the character of the music most affected by a people is the best index to the genius of that people. In other words, music is but the reflection of the character of those who produce it.

Let us, for instance, examine the music of the uncivilized peoples, and we invariably find the discords more or less predominant and the general effect more or less chaotic, as higher or lower in the scale of civilization stand the performers.

Every passion of a people is reflected in its music, and this with a minuteness almost incredible. Cruelty and bloodthirst are indicted by terrific discord and absolute disconnectedness of theme or phrasing in the composition of the music of the savage races; noise—discord, jar, clash, supplying in time of enforced idleness and peace the clash of weapons on the field of battle—the chief joy of savage musicians and their fellows.

Among the civilized peoples the peculiarities of the performers are even more plainly discernible in the character of their compositions. The more hardy and energetic races are as dissimilar in their musical tastes and habits as they are in habits of diet or dress.

It is due to this fact that we have in our music of these latter days so many different so-called "schools." And it is a corollary of this proposition that the music of the same people will and does change as they advance in perfection in the arts and sciences.

If the salient point in the character of a people is conviviality, their music exhibits a warmth and lightness that at once cheers and

inspires—invigorates, and makes the auditor feel like "patting time," if he be ingenuous enough to discover his real feelings to those around him; and certainly to a marked degree helps dispel gloomy thoughts and brush away cobwebs and chase away blue devils from a weary and desponding brain.

Should the predominant trait of a people be that thoughtfulness of demeanor and intellectual cast of mind that benefits men for deeds of patriotism and grandeur, of heroism and valor, we find their music of the order which inspires men to the commission of brave deeds, and that cheers on the shrinking soul to the culmination of great actions, once undertaken. It rises to a grand climax—a heroic crescendo—that wafts the soul to the highest plane of daring and leaves the hero clasped in the arms of immortality.

Likewise, the history of political and social changes is written in the national music of a people. In regard to the correctness of this proposition, if we will examine the music of the various nations prior and subsequent to some crucial era of their political existence, we will find the character of the music more or less transmuted, in accordance with the greater or less completeness of the political revolution or social changes which mark the turning points in their national existence.

Take for example the character of the French music and of the inseparable kindred art, poetry, before and after the Revolution. The old-time harsh, frivolous cynicism of the prerevolutionary music and poetry has been all washed away in the baptism of the blood of the citizens of France, and the transition stage was marked by the wildest excursion into the realm of insurrection and lawless abandon that the muse of harmony has ever taken—all concentered in that most insurrectionary of compositions that mortal ear has ever heard—the Marseillaise, the air that Lord Macaulay declared was enough almost to cause the long-dead knights of France to spring from their tombs ready girded for war and ready to march, in obedience to its behests, to victory or death.

In the German hymn we mark the stately march of the Allemani from savagery to the pinnacle of greatness they now occupy in the councils of the nations, and see how faithfully this is all depicted—and the grand crescendo of sound but echoes the stern resolve of the people to hold the van of civilization, peacefully if they can, but by blood and iron if they must.

Then turn to the soft, dreamy music of the south of Europe. Mark the perfection of detail and technique is their compositions. Read the story they tell, for it is an axiom that, were small things are taken so great care of, greater matters must give way to them and thus be neglected if not entirely unheeded.

Lastly, look upon our own national development in this direction. Mark the mixed character of our melodies. We have borrowed the music as well as the population of all the earth and have adopted and acclimated it all.

## MUSIC DEALERS AT WORLD'S FAIR.

THE Louisiana Purchase Exposition has taken a special interest in the movement to have the music dealers of the United States to come together on a certain date at St. Louis and have officially designated Wednesday, August 17, 1904, as "Music Dealers' Day." They have placed Tolbert R. Ingram, of the Ingram Music Co., Denver, Col., in charge of the program for that date and preparations are now under way for making that occasion one of more than ordinary interest.

Already the dealers, their employees, musicians and members of the profession generally have become interested in "Music Dealers' Day" and from all sections of the country have come announcements of prominent people who will attend. There is no formal organization in existence among the retail music dealers, as far as it concerns the sheet music departments, such as exists in other departments of the profession and for that reason they have never met and become acquainted as have the members of these various organizations. The proposed gathering next August has been favorably recommended as a good opportunity for these dealers to reap the benefits which come from meeting in a social way of the people engaged in the same line of business.

"Music Dealers' Day" is not intended solely for the representatives of the sheet music departments, but it has been well suggested that this occasion be taken advantage of by all people connected with the publishing, selling and introducing of sheet music, including band and orchestra leaders and singers. Quite a number of musicians have signified their intentions of being present and have volunteered their services for the program. Among these may be named one



of the most prominent band leaders in the country, who has placed his band at disposal for that day. Most all of the larger jobbing and publishing houses have decided to send representatives. The object to be sought is to bring together the representatives from all branches of music business.

An especially interesting program is being prepared which will be published early in June and the exposition officials have volunteered their assistance in making it one of the best from a musical standpoint presented at the Fair.

Information regarding hotel rates, railroad fares, etc., can be had by addressing Mr. Ingram.

BERLIN is frequently afflicted with as many as forty, fifty or even more concerts in one

week. There are three concert bureaus in the city. One of these has on its books 490 musicians, including 103 pianists, 86 violinists, 85 sopranos, 16 altos, 53 tenors, 66 baritones and basses, etc. Eighteen employes are needed to take care of all these "artists."

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## MAKING THE ORCHESTRA PLAIN.

"Beethoven, striving to make the symphony a vehicle for emotional expression, was compelled to busy himself with changes in the form, and he gave no special study to instrumental effects. He used such new ones as readily suggested themselves to him, but they were nothing more than elaborations of the old conventions. However, the seed sown by Beethoven speedily bloomed in the growth of the new romantic school. The principal tenet of this school says W. J. Henderson in *Atlantic Monthly*, was that music must express emotions, and that the form must develop entirely from the emotional purpose and plan of the work. Two distinguished explorers of this style devoted their highest efforts to the production of orchestral composition.

"Liszt endeavored to tell stories in music by erasing the dividing-line between movements and writing his work all in one piece. He retained the two contrasting themes of the old symphonists, but he asked his hearers to affix a meaning to each of them. Then he proceeded to handle them in much the same way as the symphonists did, working them out and varying them with much skill, though always with a view to suggesting the development of the incidents of his story. To such a purpose the resources of orchestral color lent mighty aid, and Liszt was not slow to perceive this. He began to draw away from the conventions of the symphonists, and to seek for new and striking instrumental combinations. Nevertheless, in his compositions for orchestra Liszt was the debtor of two much more remarkable men than himself, namely, Wagner and Berlioz. From the former he got the idea of the use of themes with definite meaning attached to them. From the latter he obtained the suggestion of the employment of the orchestra to tell stories, and much information as to its technics. Berlioz, however, continued the use of separate movements, and his attempts to use definitely representative themes were few and uncertain. He preceded Wagner, nevertheless, in the revelation of the resources of the orchestra, and he antedated Liszt in the use of the orchestra for romantic composition.

"Later imitators of Berlioz and Liszt failed to perceive anything except the vast color scheme of their orchestration. Borrowing a few of the conventional figures of the older writers, such as Haydn's sea waves and Beethoven's thunderstorms, they asked us to see things through a kaleidoscope of instrumental color. They forgot that we could not understand them when they made no logical appeal to our intelligence.

"Richard Strauss, standing upon the vantage ground made for him by Berlioz, Liszt and Wagner, has tried to combine all the best elements of their work. His 'tone-poems'—'Don Juan,' 'Till Eulenspiegel's Merry Pranks,' 'Thus Spake Zarathustra,' and 'A Hero's Life'—seek to make the

orchestra tell stories, but they do not ignore the fundamental principles of musical form which constituted the ground plan of the old symphony. Furthermore:

"Strauss has utilized themes with definite meaning attached to them, as Wagner did, without confining himself to two, as the older writers did and as Liszt did in most of his works. He has returned in his later compositions to the fashion of clearly separated movements, while he has made them pass before the hearer without pauses between any two of them. He has developed his themes according to the principles laid down by the symphonic masters, and has striven to enforce their meaning with all the effects of orchestral color. And withal he has endeavored to compose only music with a purpose, never music for its own sake. In short, Strauss has shown that the principles of musical form which the earlier writers painfully evolved out of their attempts to produce nothing beyond musical beauty, not only can be, but must be, utilized by the composer who cares nothing whatever about musical beauty, and who aims only at making music a means of expression.

"This I believe to be Strauss's greatest and most significant achievement. It is the legacy which he will leave to his successors, and which will influence the progress of musical development."

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# THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME.)

Rubinstein - Raff.

Moderato  $\text{♩} = 72$ .

*Cantabile.*

*marcato la melodia.*

*Pedale.*

*cresc.*

28



First system of musical notation, measures 1-6. Treble and bass staves with a key signature of three sharps (F#, C#, G#). The music features complex chords and arpeggiated patterns. A forte (*f*) dynamic marking is present in the first measure.

Second system of musical notation, measures 7-12. Continuation of the musical piece. A crescendo (*f cres.*) marking is visible in measure 9.

28

Third system of musical notation, measures 13-18. Includes a *una corda.* marking above the staff in measure 14. Dynamics include piano (*p*) and pianissimo (*pp*).

2+

Fourth system of musical notation, measures 19-24. Includes a *tre corde.* marking above the staff in measure 19. Dynamics include pianissimo (*pp*).

Fifth system of musical notation, measures 25-30. Includes a *tre corde.* marking above the staff in measure 25. Dynamics include piano (*p*).

*Capriccioso.*

*pp* *p* *pp* *p* *rit.* *a tempo.*

*murmurando.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked *pp*, the second *p*, the third *pp*, and the fourth *p*. The tempo markings *rit.* and *a tempo.* are placed above the third and fourth measures respectively. The lower staff is in bass clef and contains four measures of music, each with a single eighth note. The first measure is marked *p*. The word *murmurando.* is written below the first measure of the upper staff.

*rit.* *a tempo.* *pp* *p*

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked *rit.*, the second *a tempo.*, the third *pp*, and the fourth *p*. The lower staff is in bass clef and contains four measures of music, each with a single eighth note. The first measure is marked *p*. The word *murmurando.* is written below the first measure of the upper staff.

*molto rit.* *a tempo.*

28

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked *molto rit.*, the second *a tempo.*, the third *pp*, and the fourth *p*. The lower staff is in bass clef and contains four measures of music, each with a single eighth note. The first measure is marked *p*. The word *murmurando.* is written below the first measure of the upper staff.

*l.h.*

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked *l.h.*, the second *a tempo.*, the third *pp*, and the fourth *p*. The lower staff is in bass clef and contains four measures of music, each with a single eighth note. The first measure is marked *p*. The word *murmurando.* is written below the first measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked *pp*, the second *p*, the third *pp*, and the fourth *p*. The lower staff is in bass clef and contains four measures of music, each with a single eighth note. The first measure is marked *p*. The word *murmurando.* is written below the first measure of the upper staff.

Handwritten musical score for piano, page 4. The score consists of six systems of music, each with a grand staff (treble and bass clef). The music is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Handwritten annotations include '28' in the left margin, '24' in the center, and 'l.h.' and 'r.h.' indicating left and right hands. The score is published by Edition Kunkel, 1574-7.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line with a large slur over the first two measures. The bass staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass line is written in a single line with a large slur over the first two measures. The score includes fingerings (1, 2, 3, 4) and a final measure with a double bar line and a repeat sign.

*una corda.*

*p*

*pp*

*p*

*pp*

*tre corde.*

*r. h.*

*l. h.*

2+

*l. h.*

*una corda.*

*p*

*pp*

*pp*

*tre corde.*

*l. h.*

Handwritten *28* in the left margin.

Handwritten *l.h.* above the first measure.

Handwritten *f* above the second measure.

Handwritten *p* above the third measure.

Handwritten *una corda.* above the first measure.

Handwritten *p* above the first measure.

Handwritten *2+* below the first measure.

Handwritten *pp* above the second measure.

Handwritten *pp* above the second measure.

Handwritten *18* below the second measure.

Handwritten *21* below the third measure.

Handwritten *pp* above the second measure.

Handwritten *21* below the first measure.



# THOU ART MINE.

## DREAM OF LOVE.

FRANZ LISZT.

Poco allegro, con affeto. ♩ 152. (somewhat animated, with affection.)

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a *p* dynamic marking. Fingering numbers 2, 4, 2, 4 are above the treble staff. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingering numbers 3, 2, 3, 2 are above the treble staff. Pedal markings: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingering numbers 4, 2, 4, 2 are above the treble staff. Pedal markings: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Fingering numbers 3, 2, 3, 2 are above the treble staff. A handwritten '2+' is above measure 14. Pedal markings: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Fingering numbers 3, 2, 3, 2 are above the treble staff. A *crescendo. (increase in force)* marking is above measure 18. Pedal markings: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Leo. \* Leo. \* Leo.\*Leo.\*Leo.\*Leo.\*Leo.\* Leo. \*Leo.\*Leo.\*Leo.\*Leo.\*Leo.\*Leo.

ad lib (at pleasure)

Cadenza.

*p*

5 3 2 2



2ed.



*Volante (lightly)*

The musical score is written for piano on a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece is marked 'Volante (lightly)'. The melody is primarily in the right hand, featuring a series of ascending and descending eighth-note runs. The left hand provides a rhythmic accompaniment with chords and single notes. The score includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The piece concludes with a double bar line and a repeat sign.

*Volante* (lightly)

Leo.

22

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single melodic line in G major, 2/4 time. The piano accompaniment consists of two staves: the right hand plays a series of chords and single notes, while the left hand plays a bass line with some chords. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the voice line. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the last two lines. The score ends with a double bar line and a repeat sign.




Edition Kunkel. \* Ed. \* Ed. \* Ed. \* Ed. \* Ed. \* Ed. 1765-5

*Edition Kunkel.*

\* Leo.

✻ Leo.

\* Leo.

\* Lea.

\* Leo.

\* Leo.

1765-5

*Più animato con passione* (animated and with passion)

First system of the musical score. The treble clef staff contains a melody with various intervals and rests, marked with a piano (*p*) dynamic. The bass clef staff provides a harmonic accompaniment with sustained notes. Below the staves, there are several measures of rests, each marked with a fermata and the tempo instruction *Ad.*.

Second system of the musical score. The treble clef staff continues the melody, featuring a triplet of eighth notes. The bass clef staff has a *crescendo* marking. Below the staves, there are several measures of rests, each marked with a fermata and the tempo instruction *Ad.*.

*stringendo* (pressing, hastening on the time)

Third system of the musical score, starting at measure 28. The treble clef staff features a melody with a *mf* (mezzo-forte) dynamic. The bass clef staff has a *f* (forte) dynamic. Below the staves, there are several measures of rests, each marked with a fermata and the tempo instruction *Ad.*.

*con anima*

Fourth system of the musical score. The treble clef staff contains a melody with a *crescendo* marking. The bass clef staff has a *f* (forte) dynamic and a *crescendo* marking. Below the staves, there are several measures of rests, each marked with a fermata and the tempo instruction *Ad.*.

Fifth system of the musical score. The treble clef staff contains a melody with a *crescendo* marking. The bass clef staff has a *f* (forte) dynamic and a *crescendo* marking. Below the staves, there are several measures of rests, each marked with a fermata and the tempo instruction *Ad.*.



*crescendo*

*f*

\*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led.\*Led.\*Led.\*Led.

*agitato*

*f*

\*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led.

28

*stringendo*

*f* *ff*

\*Led.\*Led.\*Led. \*Led. 2+ \*Led. \*Led.

*dim (diminish in strenght)*

*ritard.* *p* *pp*

\*Led.

*a tempo (resume the first time)*

\*Led. \*Led. \*Led. \*Led. \*Led.\*Led.\*Led.\*Led. \*Led. \*Led.\*Led.\*Led.\*Led.\*Led.\*Led.\*Led.

21 22 23 24

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

28

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

Morendo (gradually dying away)

pp pp pp

\* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led.

# BUBBLING SPRING.

Tone Poem characteristic.

"I chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles." Tennyson.

Julie Rive-King.

Allegretto ♩ - 112.

*p leggiero.* *sml.*

*cres.* *p*

*cres.*

28

379 - 9



8

*mf*

*Ped.* \* *Ped.* \* *Ped.*

8

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

28

8

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

2+

8

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*ff*

8

*ff*

*Ped.* \* *Ped.*

8.

dim. *p* *pp*

*Ped.* *Ped.*

This system shows the first two measures of a piece. The right hand plays a continuous eighth-note pattern. The left hand has a few chords and a descending scale. Dynamics include *dim.*, *p*, and *pp*. Pedal marks are present in both hands.

8.

*p* *ppp* *Ped.* *\* Ped.* *\* Ped.*

This system contains measures 3 and 4. The right hand continues with eighth notes, while the left hand features more complex chords and a short scale. Dynamics include *p*, *ppp*, and *Ped.* with asterisks.

28

*\* Ped.* *\* Ped.* *cres.* *\* Ped.* *\* Ped.*

This system contains measures 5 and 6. The right hand has a more varied melodic line. The left hand has a short scale and chords. Dynamics include *\* Ped.*, *cres.*, and *\* Ped.*. A handwritten '28' is in the left margin.

8.

*p* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

This system contains measures 7 and 8. The right hand continues with eighth notes. The left hand has a short scale and chords. Dynamics include *p* and *\* Ped.*.

8.

*\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

This system contains measures 9 and 10. The right hand has a more complex melodic line. The left hand has a short scale and chords. Dynamics include *\* Ped.* repeated.

Handwritten: 28

*f*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*cres.*

*rit.*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8 *a tempo.*

*pp*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Handwritten: 2+

8

*pp*

*cres.*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*



ossia.

*f* *p*

Ped. \*

Ped. \* Ped. \* Ped. \*

ossia.

*f* *p* *cres.*

\* Ped. \*

Ped. \* Ped. \* Ped. \*

ossia.

*f* *p*

Ped. \*

Ped. \* Ped. \* Ped. \*

ossia.

*f* *p*

\* Ped. \*

Ped. \* Ped. \* Ped. \*

Handwritten musical score system 1. Treble and bass staves. Treble staff contains complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and slurs. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Handwritten musical score system 2. Treble and bass staves. Treble staff contains complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and slurs. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *cres.* and *rit.*

Handwritten musical score system 3. Treble and bass staves. Treble staff contains complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and slurs. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *pp* and *a tempo.* A handwritten number "28" is in the left margin.

Handwritten musical score system 4. Treble and bass staves. Treble staff contains complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and slurs. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. Dynamics include *cres.* and *p*. A handwritten number "27" is in the left margin.

Handwritten musical score system 5. Treble and bass staves. Treble staff contains complex fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and slurs. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Handwritten "1" in the left margin.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics. Dynamics include *cres.* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics. Pedal markings are present below the bass staff.

Handwritten "28" in the left margin.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics. Dynamics include *cres.*. Pedal markings are present below the bass staff.

Handwritten "24" in the center.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics. Dynamics include *mf*. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics. Dynamics include *cres.*. Pedal markings are present below the bass staff.



8

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

8

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *ff*

8

*ff*

\* *Ped.* \* *Ped.*

28

8

*dim.*

*p*

\* *Ped.* \* *Ped.*

8

*p*

*pp*

\* *ppp*

28

$$\sum_{i=1}^n$$
$$\sum_{i=1}^n$$
$$\sum_{i=1}^n$$
$$\sum_{i=1}^n$$

# MI NIÑA.

( MY DARLING.)

LE ROY HARTT.

Notes marked with arrow (↘) must be struck from the wrist.

Giocoso. ♩ - 104.

The score is written for piano in 2/4 time, key of B-flat major. It consists of 28 measures. The right hand features rapid sixteenth-note patterns, often with slurs and accents. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *p* (piano) at measure 1, *ff* (fortissimo) at measure 12, and *pp* (pianissimo) at measure 28. Performance instructions include "Notes marked with arrow (↘) must be struck from the wrist" and "Giocoso. ♩ - 104." at the beginning. The score is divided into four systems of two staves each. Handwritten annotations include "18" at the start of the third system and "2+" above the right hand of the fourth system.

1931 - 7

Edition Kunkel.

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Entered Stationers Hall.

Musical notation for a piano piece, featuring six systems of grand staves. The notation includes complex fingerings, slurs, and dynamic markings. The key signature has three flats, and the time signature is 3/4. The piece is marked *p* (piano) at the beginning of the first system. The notation is dense with many beamed notes and slurs, indicating a technically demanding piece. There are handwritten annotations in some systems, including a "2+" in the third system and a "3" in the fourth system. The page is numbered "28" at the top center and bottom center.



First system of musical notation, measures 1-4. The treble staff contains complex chords and arpeggios with fingerings (1-5) and slurs. The bass staff features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes. The system concludes with a repeat sign.

Second system of musical notation, measures 5-8. Continues the complex harmonic and rhythmic patterns. The treble staff has dense chordal textures, while the bass staff maintains the eighth-note accompaniment. The system ends with a repeat sign.

Third system of musical notation, measures 9-12. The notation continues with intricate fingerings and slurs. The system concludes with a repeat sign.

Fourth system of musical notation, measures 13-16. Includes a handwritten '+' mark above measure 14. The system concludes with a repeat sign.

Fifth system of musical notation, measures 17-20. The final system on the page, concluding with a repeat sign.

First system of musical notation, measures 1-4. The right hand features complex chordal textures with many accidentals and fingerings (e.g., 4, 5, 4, 5). The left hand has a more rhythmic accompaniment with some triplets. Dynamic markings include *Red.* and *\* Red.*

Second system of musical notation, measures 5-8. Continues the complex textures. Includes markings like *Red.*, *\* Red.*, and *Red.*

Third system of musical notation, measures 9-12. Includes a handwritten "28" in the left margin. Features *Red.* and *\* Red.* markings.

Fourth system of musical notation, measures 13-16. The tempo changes to *meno mosso.* and the mood to *Cantabile. Parlando.* The right hand has more melodic lines with triplets. Includes *Red.* and *\* Red.* markings.

Fifth system of musical notation, measures 17-20. The tempo changes to *Andante.* and includes *Trill.* markings. The right hand has a trill. The left hand has a triplet. Includes *rit.*, *ff*, and *Red.* markings.

a tempo.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (1-5), slurs, and accents. The bass staff has several measures marked with a star and 'Ped.' (pedal). The treble staff has several measures marked with a star and 'Ped.'.

Second system of musical notation, continuing the piece. It features similar musical elements to the first system, including fingerings, slurs, and accents. The bass staff has several measures marked with a star and 'Ped.'.

Third system of musical notation, starting with a forte (*f*) dynamic. It includes a 'Long trill.' and a 'trill.' marking. The bass staff has several measures marked with a star and 'Ped.'.

Fourth system of musical notation, continuing the piece. It features similar musical elements to the previous systems, including fingerings, slurs, and accents. The bass staff has several measures marked with a star and 'Ped.'.

Fifth system of musical notation, concluding the piece. It features similar musical elements to the previous systems, including fingerings, slurs, and accents. The bass staff has several measures marked with a star and 'Ped.'.

*molto cresc.* **ff**

*dim.*

28

2+



This musical score is for 'The Song of the Lark' by George F. Root. It is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system includes the vocal melody and piano accompaniment. The piano part features a prominent bass line with a 'Ped.' (pedal) marking and a 'cresc.' (crescendo) marking. The second system continues the vocal melody and piano accompaniment, with a 'Ped.' marking at the end. The score is marked with various performance instructions, including 'Ped.' and 'cresc.', and includes a '3' marking for a triplet in the piano part.

*ff* *f*

*rit.* *a tempo.*

*cresc.*

*Lento.* *P* *Lento.* *Lento.*

8.

*ff sf*

*rit.*

*rit.*

*Pausa.*

\* Red. \*

\* Red. \*

\* Red. \*

\* Red. \*

\* Red. \*

\* Red. \*

2x

ad lib. giocoso.

3 2 2

1 2 2 4 3

1 2 3 4 5

rit.

3 8 3 4

più lento.

3 8

tr.

tr.

tr.

8-  
3 4  
Allegro.  
animato. accel. 4  
Presto.  
pp ff ff  
Ed. 1931-7

# Zephyr and the Brook

Tone Poem Characteristic.

Jacob Kunkel.

Allegretto M.M. ♩ - 160.

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.* *rit.* *pp*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*cres...* *cen...* *do*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Edition Kunkel.

483-7  
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mf

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

cres.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

2+

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

483-7

*rit.* *a tempo.*

*pp*

\* Ped. \* Ped. Ped \* Ped. \* Ped. \* Ped.

*cres.....cen.....*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*do*

\* Ped. \* Ped. \* Ped. 24 \* Ped. \* Ped. \*

*Cantabile* *f*

*p* *p*

Ped \* Ped \* Ped \* Ped \* Ped. \* P \* P \*

*f* *p*

Ped \* Ped \* Ped \* Ped. \* P \* P \* Ped. \* Ped.



*f* *p* *p* *Ped.* *Ped.* *Ped.* *P*

*f* *p* *Ped.* *Ped.* *P* *P* *Ped.* *P* *Ped.* *Ped.*

*Leggiero* *mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*

*8* *rit.* *a tempo.* *Ped.* *Ped.* *Ped.*

8

*Ped.* *Ped.* *Ped.*

The musical score for the piano introduction of 'The Merry Widow' waltz is presented in two staves. The top staff features a melody line with a forte (*f*) dynamic marking at the beginning. It includes various fingerings (e.g., 5, 2, 4, 1, 3, 2, 1, 4, 1, 2, 3, 2, 4, 3, 2, 4, 3) and a trill. The bottom staff provides a bass line with a piano (*p*) dynamic marking. It includes fingerings (e.g., 2, 3, 5, 1, 2, 3, 1, 2, 4, 5, 1, 2, 3, 4, 5, 2, 3, 4, 5, 1, 2, 3, 4, 5) and a trill. Pedal markings (*Ped.*) and accents (*P*) are indicated throughout the piece.

3 1 2 4 2 1 2 4

cres... cen... do

Ped \*

8

*f* *ff* rit.

cres... cen... do

accel... ler... ando

Ped.

Tempo I.

ard. *p* *p*

8

2+

Ped. \*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

rit.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo.*

Handwritten: 28

Handwritten: 28

*pp*

*Ped* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*cres.*

\* *Ped.* \* *Ped.* *Ped* \* *Ped.* \* *Ped.* \* *Ped.*

*pp*

*dim.* *in.*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*pp*

*uen.* *do*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*ppp* *ppp* *pppp*



# HAPPY FARMER AND ROMANCE. (FANTASIA.)

Notes marked with an arrow (↘) must be struck from the wrist.

ROBERT SCHUMANN.

Moderato. ♩ - 108.

## HAPPY FARMER.

♩ - 108. *p*

Handwritten musical score system 1. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Fingering numbers (1-5) are present above notes. Pedal markings (Ped. and asterisks) are at the bottom.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Fingering numbers (1-5) are present above notes. Pedal markings (Ped. and asterisks) are at the bottom.

Handwritten musical score system 3. Treble and bass staves. Fingering numbers (1-5) are present above notes. Pedal markings (Ped. and asterisks) are at the bottom.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Fingering numbers (1-5) are present above notes. Pedal markings (Ped. and asterisks) are at the bottom.

## Var. I.

Handwritten musical score system 5 (labeled Var. I.). Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. A crescendo (*cresc.*) marking is present. Fingering numbers (1-5) are present above notes. Pedal markings (Ped. and asterisks) are at the bottom.

Handwritten musical score system 1. Treble and bass staves. Treble staff has a slur over the first four measures and a *cresc.* marking. Bass staff has a slur over the first four measures and a *Red.* marking. Fingering numbers (5, 2, 1, 4, 5) are present in the bass staff. A handwritten '0' is on the left margin.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a slur over the first four measures and a *cresc.* marking. Bass staff has a slur over the first four measures and a *Red.* marking. Fingering numbers (5, 3, 1, 3) are present in the bass staff. A handwritten 'P' is on the left margin.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures and a *Red.* marking. Fingering numbers (5, 2, 1, 4, 5) are present in the bass staff. A handwritten '28' is on the left margin.

Handwritten musical score system 4. Treble and bass staves. Treble staff has a slur over the first four measures and a *cresc.* marking. Bass staff has a slur over the first four measures and a *Red.* marking. Fingering numbers (5, 3, 1, 3) are present in the bass staff. A handwritten 'P' is on the left margin.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a slur over the first four measures and a *cresc.* marking. Bass staff has a slur over the first four measures and a *Red.* marking. Fingering numbers (5, 2, 1, 4, 5) are present in the bass staff. A handwritten 'P' is on the left margin.

## ROMANCE.

Cantabile. ♩ - 108.

Risoluto.



## Cadenza ad lib.

Handwritten musical score for the Cadenza ad lib. section, measures 1-4. The score is written for piano (L.H. and R.H.) and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand (R.H.) features a series of ascending and descending runs, while the left hand (L.H.) provides a steady accompaniment. The section is marked with a large slur and a fermata at the end.

## Con anima.

Handwritten musical score for the Con anima section, measures 5-8. The score is written for piano (L.H. and R.H.) and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand (R.H.) features a series of ascending and descending runs, while the left hand (L.H.) provides a steady accompaniment. The section is marked with a large slur and a fermata at the end.

Handwritten musical score for the Con anima section, measures 9-12. The score is written for piano (L.H. and R.H.) and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand (R.H.) features a series of ascending and descending runs, while the left hand (L.H.) provides a steady accompaniment. The section is marked with a large slur and a fermata at the end.

Handwritten musical score for the Con anima section, measures 13-16. The score is written for piano (L.H. and R.H.) and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand (R.H.) features a series of ascending and descending runs, while the left hand (L.H.) provides a steady accompaniment. The section is marked with a large slur and a fermata at the end.

Handwritten musical score for the Con anima section, measures 17-20. The score is written for piano (L.H. and R.H.) and includes fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The right hand (R.H.) features a series of ascending and descending runs, while the left hand (L.H.) provides a steady accompaniment. The section is marked with a large slur and a fermata at the end.

First system of musical notation, measures 1-4. The treble staff contains a continuous eighth-note melody. The bass staff features chords with fingerings (3, 4, 5) and articulation marks (accents, slurs). Pedal points are indicated by 'Ped.' and asterisks (\*).

Second system of musical notation, measures 5-8. The treble staff continues the eighth-note melody. The bass staff shows chords with fingerings (1, 2, 3, 4) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (\*).

Third system of musical notation, measures 9-12. The treble staff continues the eighth-note melody. The bass staff shows chords with fingerings (1, 2, 3, 4) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (\*). A handwritten '28' is visible on the left margin.

Fourth system of musical notation, measures 13-16. The treble staff continues the eighth-note melody. The bass staff shows chords with fingerings (3, 4, 5) and articulation marks. Pedal points are indicated by 'Ped.' and asterisks (\*).

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations. The bass staff includes markings like '5', 'Red.', and '\*'.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations. The bass staff includes markings like '5', 'Red.', and '\*'.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations. The bass staff includes markings like '5', 'Red.', and '\*'.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations. The bass staff includes markings like '5', 'Red.', and '\*'.

# THE FLATTERER.

## VALSE CAPRICE.

PAUL MORI.

Tempo di Valse. (In waltz time)  $\text{♩} = 80$ .

The musical score is written for piano and violin. It begins with a tempo instruction: "Tempo di Valse. (In waltz time)  $\text{♩} = 80$ ." The key signature has two flats (B-flat major). The score is divided into five systems. The first system includes dynamic markings *f* and *p*, and fingerings such as 4, 2, 1 and 5, 2, 1. The second system continues with *f* and *p* dynamics and includes a slur over a phrase. The third system is marked "Con gusto (with taste and expression)" and includes a *p* dynamic. The fourth system includes a *p* dynamic and fingerings like 4, 2, 1. The fifth system concludes with various fingerings and dynamics. Handwritten annotations include "28" and "27" in the left margin, and "Red." and "\*" below the piano staves, likely indicating recording or editing marks.

1775-11

Edition Kunkel.

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A musical score for a piece titled "Lied. \*". The score is written for a piano and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "And." (Andante). The score includes dynamic markings such as "cresc." (crescendo) and "f" (forte). There are also performance instructions like "Ped." (pedal) and "Lied. \*". The score is divided into measures by bar lines, and there are various musical notations including notes, rests, and ornaments.

*Giacoso. (Sportively, playfully)*

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is indicated as *Giacoso. (Sportively, playfully)*. The score is divided into two systems by a double bar line. The first system begins with a forte (*f*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. There are also asterisks (\*) and the word 'Ped.' (pedal) at the bottom of the page, indicating where to use the sustain pedal.

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part features a complex, rhythmic melody with many triplets and sixteenth notes. The voice part consists of a single line of music with lyrics in German. The lyrics are: "Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*". The score is in 2/4 time and has a key signature of one flat (B-flat).

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are six measures in total. The first measure starts with a treble clef and a key signature of one flat. The second measure has a key signature change to two flats (B-flat and E-flat). The third measure has a key signature change to one flat. The fourth measure has a key signature change to two flats. The fifth measure has a key signature change to one flat. The sixth measure has a key signature change to two flats. The melody is accompanied by a simple bass line in the lower register, consisting of whole and half notes. The score is labeled 'The Rose Tree' at the top left. The lyrics 'The Rose Tree' are written below the first measure. The lyrics 'The Rose Tree' are written below the second measure. The lyrics 'The Rose Tree' are written below the third measure. The lyrics 'The Rose Tree' are written below the fourth measure. The lyrics 'The Rose Tree' are written below the fifth measure. The lyrics 'The Rose Tree' are written below the sixth measure. The score is labeled 'The Rose Tree' at the top left. The lyrics 'The Rose Tree' are written below the first measure. The lyrics 'The Rose Tree' are written below the second measure. The lyrics 'The Rose Tree' are written below the third measure. The lyrics 'The Rose Tree' are written below the fourth measure. The lyrics 'The Rose Tree' are written below the fifth measure. The lyrics 'The Rose Tree' are written below the sixth measure.

Handwritten musical score system 1. The treble clef staff contains a melodic line with various ornaments (accents, slurs) and fingerings (3, 2, 4, 5, 3, 1, 2, 5, 3, 1, 2, 4). The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present above the first measure of the bass staff. Below the bass staff, there are five measures, each marked with a double bar line, a fermata, and a star symbol.

Handwritten musical score system 2. The treble clef staff begins with a *Con gusto.* marking. The bass clef staff has a *f* marking. The system includes various musical notations such as slurs, accents, and fingerings. Below the bass staff, there are three measures, each marked with a double bar line, a fermata, and a star symbol.

Handwritten musical score system 3. The treble clef staff contains a melodic line with slurs and fingerings. The bass clef staff contains a harmonic accompaniment. A *p* marking is present in the middle of the system. Below the bass staff, there are five measures, each marked with a double bar line, a fermata, and a star symbol. A handwritten "2x" is written above the third measure of the bass staff.

Handwritten musical score system 4. The treble clef staff contains a melodic line with slurs and fingerings. The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present above the fourth measure of the bass staff. Below the bass staff, there are five measures, each marked with a double bar line, a fermata, and a star symbol.

Handwritten musical score system 5. The treble clef staff contains a melodic line with slurs and fingerings. The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present above the fourth measure of the bass staff. Below the bass staff, there are five measures, each marked with a double bar line, a fermata, and a star symbol.

Handwritten musical score system 6. The treble clef staff contains a melodic line with slurs and fingerings. The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present above the first measure of the bass staff. Below the bass staff, there are five measures, each marked with a double bar line, a fermata, and a star symbol.

*Cantabile (Singing)*

*mf*

28

*cresc.*

*scherzando (playfully)*

*mf*

Handwritten musical score system 1. Treble and bass staves. Treble staff has notes with fingerings 2, 4, 1, 5. Bass staff has chords and single notes. Below the bass staff are markings: *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Handwritten musical score system 2. Treble and bass staves. Treble staff has notes with fingerings 3, 2, 2. Bass staff has chords and single notes. Below the bass staff are markings: *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

28

Handwritten musical score system 3. Treble and bass staves. Treble staff has notes with fingerings 1, 5, 1, 2, 5, 4, 5, 2, 5, 4, 5. Bass staff has chords and single notes. Below the bass staff are markings: *ped.* \* *ped.* 2+ \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Handwritten musical score system 4. Treble and bass staves. Treble staff has notes with fingerings 4, 2, 5, 5, 4, 5, 4, 4. Bass staff has chords and single notes. Below the bass staff are markings: *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *cresc.*

Handwritten musical score system 5. Treble and bass staves. Treble staff has notes with fingerings 2, 4, 4, 5, 2, 4, 1, 3. Bass staff has chords and single notes. Below the bass staff are markings: *cresc.* *f* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*



*cantabile.*  
*dolce. (sweetly)*

*p*

\**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.*

\**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.*

28

\**red.* \**red.* \**red.* 24 \**red.* \**red.* \*

\**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.*

\**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.*

\**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.* \**red.*

8

*pp*

with soft Pedal. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff uses a treble clef and the lower staff uses an alto clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and sixteenth notes, often beamed together. The bass line consists of quarter and eighth notes. There are four measures of music, each followed by a measure of rest. The first measure of each pair is marked with a '4' below the bass line, and the second measure is marked with a '2' below the bass line. The score is labeled '8.' at the beginning. Below the first two measures, there are four asterisks followed by the word 'Led.' (likely 'Lead'). Below the last two measures, there are four asterisks followed by the word 'Led.' (likely 'Lead').

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of quarter and eighth notes. There are five measures in total. The first measure has a '2' written above it. The second measure has a '3' written above it. The third measure has a '4' written above it. The fourth measure has a '5' written above it. The fifth measure has a '6' written above it. There are handwritten notes 'Red.' under the first, second, third, and fourth measures. There is a handwritten '2+' in the third measure. There is a handwritten '1' above the first note of the fifth measure. There is a handwritten '2' above the second note of the fifth measure. There is a handwritten '3' above the third note of the fifth measure. There is a handwritten '5' above the fifth note of the fifth measure. There is a handwritten '\*' above the sixth note of the fifth measure.

8

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is marked with a 'p' (piano) dynamic. The score includes a repeat sign and a first ending. The lyrics 'The Rose Tree' are written below the bass staff.

8

*cresc.*

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

1775-11

\*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led. \*Led.

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*scherzando*

Handwritten number 28 in the left margin.

First system of music. Treble and bass staves. Treble staff has a *mf* dynamic marking. The bass staff has a *ped.* marking with an asterisk. The system contains six measures.

Second system of music. Treble and bass staves. The bass staff has a *ped.* marking with an asterisk. The system contains six measures.

Third system of music. Treble and bass staves. The treble staff has a *p* dynamic marking. The bass staff has a *ped.* marking with an asterisk. The system contains six measures.

Fourth system of music. Treble and bass staves. The treble staff has a *cresc.* marking. The bass staff has a *ped.* marking with an asterisk. The system contains six measures.

Fifth system of music. Treble and bass staves. The treble staff has a *cresc.* marking. The bass staff has a *f* dynamic marking. The system contains six measures.

Sixth system of music. Treble and bass staves. The treble staff has a *p* dynamic marking. The bass staff has a *f* dynamic marking. The system contains six measures.

*Con gusto.*

To shorten the waltz go from  $\text{♩}$  to  $\text{♩}$  page 12



**Giocoso.**

m/

28

*cresc.*

**Con gusto**



**Edition Kunkel.**

Handwritten number 28 in the left margin.

8 *Piu animato (Very animated)*

# CHRISTMAS BELLS.

## GA VOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 132

(Key of G major.)

28

(Key of B<sup>b</sup> major.)

*f*

1210 - 3

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For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.





*a tempo.*

28

Music by  
**CHARLES KUNKEL.**

**agitato.**

Moderato. ♩ - 100. agitato.

Do the stars shine as bright, is the

A musical score for a piano piece. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest for two measures, followed by a series of eighth and sixteenth notes. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It starts with a piano (p) dynamic marking and features a series of chords and arpeggiated figures. The score includes fingerings (1-5) and a 'Ped.' (pedal) marking at the bottom. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute, and the style is marked 'agitato' at the end. The lyrics 'Do the stars shine as bright, is the' are written above the melodic line.

The musical score is written for voice, piano, and bass. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score consists of three systems. The first system contains the vocal melody and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system contains the vocal melody and the bass line. The lyrics are: 'morn's breath as sweet As when you were my dar - ling, my i - dol, my all!'. The score includes various musical notations such as notes, rests, and fingerings.

agitato.

Are you sure that on earth we shall nev - er more meet Is your

heart nev - er yearn - ing the past to re - call!

a tempo.

I am tempt - ed to clasp you a gain to my breast, I am

*molto rit.* *f* *a tempo.*

tempt.ed to kiss you as in days of yore; I am tempt.ed to tell you,

*cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*agitato.* *f* *largamento. e rit. (very broad.)*

tempt.ed to hold you Still queen of my heart, my queen ev - er - more.

*cresc.*

*f* *mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.*

*a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



*agitato.*

Darling, what would you do if I knelt at your feet! Darling, what would you answer to

love told of old! From the lips you have sealed would the words fall as sweet! Would your

*rit.* heart never soften if told, if I told! *rit.* Would your heart never soften if told, if I told!

28

*ad lib.* *a tempo.* Would your heart still be cold, if I told, if I told!

# Merrily I Roam.

( ZIGEUNERLEBEN. )

WALTZ.

Words by

Harry B. Smith

Music by

Geo. Schleiffarth

*Moderato.* ♩ — 92. 4 3 5

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. or thus Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Quasi recitativo.*

Mit der Gui.tar zieh lustig ich hin.aus, Streife froh Landein, Land aus; In

With cas.ta.net, gui.tar and tambourine Roam I through the woodland green, And

Ped. 2+ \* Ped. \* Ped. \*

meinem dunklen Haar der Goldschmuck klingt, Rings um meine Grüns - se bringt. Ah! Le - ben,  
*cresc.*

tinkling bright coins sparkling in my hair, Tell my com - ing here and there. Ah! Life's so

*cresc.*

Ped.

Ped.

\* Ped. \* Ped. \*

süß, froh und frei!

In dem Land

ü - ber'm Strand

Zi -

sweet, gay and free. On the sea, o'er the lea Yes,

Ped. \* Ped. \* Ped. \* Ped.

\* Ped.

\* Ped. \* Ped.

\* Ped.

- geunermädchen ist be - kannt!

O die Welt, die Welt ist schön!  
*rit.*

'gip-sy life is gay and free. All the world belongs to me.

*rit.*

\* Ped. \* Ped. \* Ped. \* Ped.

\* Ped.

\* Ped.

\* Ped. \* Ped.

\* Ped.

\*

Tempo di Valse.  $\text{♩} = 80$ 

Vo - gel - gleich flieg' ich aus,

Like a bird..... do I roam,.....

Tempo di Valse.  $\text{♩} = 80$

*leicht* ..... *Je . des Leid ist weg . ge . scheucht!* ..... *In dem Land* .....

.....ü - ber'm Strand..... Da bin ich rings um be - kannt..... Wo ein  
cresc. f

*Lächeln mir blüht, Da erklingt mein frohes Lied! O Leben, so süß, so frei!.....*

*Edition Kunkel.*



*Ped.*      \*   *Ped.*      \*   *Ped.*      ..      \*      *Ped.*      \*   *Ped.*      \*   *Ped.*

**Ze.**    *-phyr leicht beschwingt    Duft'ge Grüsse bringt    Wo's    ringsumher blühet und glänzt.*



*Ped.*   \*   *Ped.*   \*   *Ped.*   \*   *Ped.*   \*   *Ped.*   \*   *Ped.*   \*

**Ze** . . . **phyr** leicht beschwingt    **Du**ft'ge Gr<sup>ü</sup>s-se bringt    **Wo's**    ringsumher blühet und glänzt.

*Ped.*

*Deciso.*

*mf* *f* *ff*

Ped. \*

Mir läch - elt aus dem

The brook's bright glass says

*p*

Ped. \*

Bach mein Brd, Mir läch - elt man - cher Mund;.....

Der Wind mit

that I'm fair, And lips have said so too..... I see my

Ped. \*

mei - nen Lo - cken spielt Manch' Aug' thut Lie - be kund.....

Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

Ped. \*

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - te klingt!

*mf*

may

The life I love,

28

Das Vög - lein singt,

*mf*

Das Blüm - chen, es winkt: Halt!

*f ad lib.*

The birds a - bove All whis - per to me: stay

*Tempo 1º*

Vo - gel - gleich ..... flieg' ich

Like a bird ..... do I

*Tempo 1º*

*f* *sf* *p*

*Ped.*

aus, ..... Su - che mir im Wald mein Haus, ..... Fühl das Herz.

roam ..... Na - tures fair - est nooks my home ..... With a heart.

*mf* *f*

... mir so leicht ..... Je - des Leid ist weg - ge - scheucht ..... In dem

... light as air ..... Hap - py aye and free from care ..... By the

*mf* *f*

Land ..... ii - ber'm Strand ..... Da bin ich rings um be - kannt ..... Wo ein

sea ..... , o'er the lea ..... , All are known a like to me ..... As I

*cresc.* *f*

*cres.*

*Ped.*



Lächeln mir blüht Da er-klings mein frohes Lied! O Le-ben, so süß so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet... and free-is so

froh und frei... O Le-ben, so froh und frei... Wo ein  
cres. cen. do *ff*

gay and free... Ah life is so gay and free... As I

Lächeln mir blüht Da er-klings mein frohes Lied O Le-ben, so süß... so

wan-der a-long, oft I trill a mer-ry song Ah! life is so gay... and

frei, So froh und frei, So froh und frei!

free, so gay and free, so gay and free...

# A GRADED COURSE

## .... OF ...

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In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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### GRADE 1½ TO 2.

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 Bohemian Girl Fantasia (Balle)..... *Paul* 60  
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 Norma Fantasia (Bellini)..... *Paul* 60  
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 Polo (Galop)..... *Dinkgreve* 60  
 Our Boys (Fanfare Militaire)..... *Ansuetz* 60  
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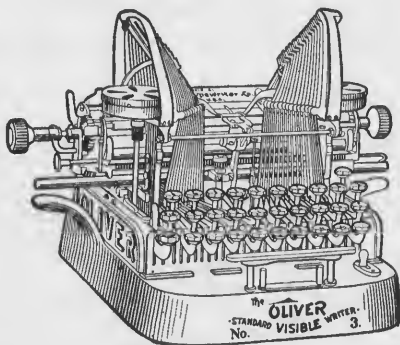
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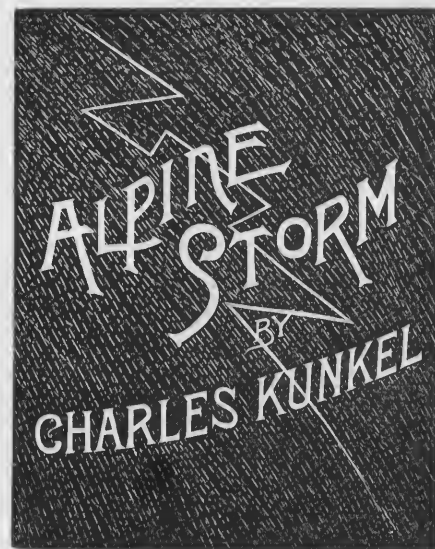
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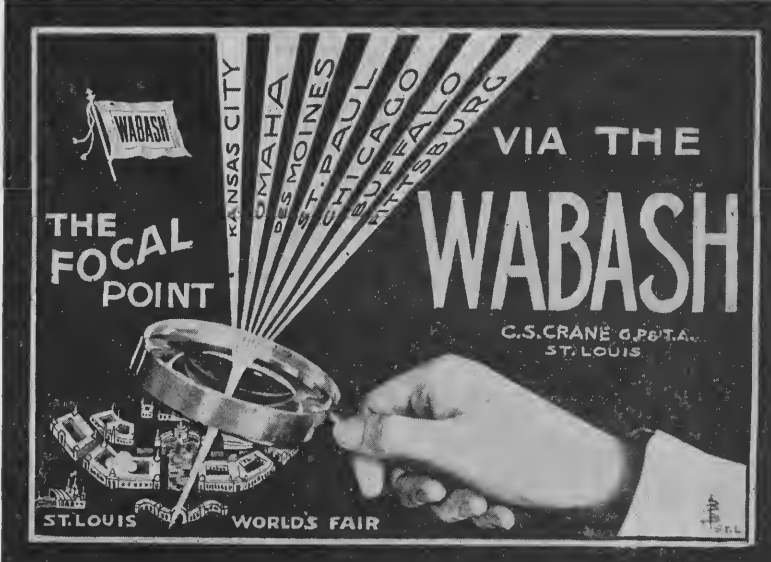
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The Columbian Exposition at Chicago more nearly approaches the World's Fair at St. Louis than any of the others of the past. Until the present undertaking assumed shape the Chicago Fair dwarfed all comparisons. Now in turn the Louisiana Purchase Exposition outstrips what has heretofore been the world's greatest effort.

The World's Fair site at St. Louis comprises 1,240 acres. The total acreage of the four larger expositions in this country—Philadelphia, Chicago, Omaha and Buffalo—was 1,319 acres. At Chicago exposition grounds were contained in 633 acres, a fraction more than half the size of the grounds at St. Louis. In St. Louis the principal exhibit palaces cover an area of 131 acres. In Chicago the exhibit buildings devoted to the same purposes covered an area of 82.2 acres. The Pan-American Exposition at Buffalo covered 300 acres, and the combined exhibit buildings were contained in an area of 15.1 acres. The Trans-Mississippi Exposition at Omaha was built on a 150-acre tract, and the exhibit buildings covered an area of 9.3 acres.

The builders of the 1904 Exposition at St. Louis have profited by experience gained in the construction of former expositions. Thus it has been possible to construct more buildings, with greater dimensions, of more approved design, at a less cost and in a quicker time that was done in Chicago. As an instance of the benefits derived by St. Louis from the Chicago experience may be cited the work of the draughtsmen. In Chicago 70 architectural draughtsmen and 15 construction engineers were employed. In St. Louis a considerably greater work was done by 39 architectural draughtsmen and 5 construction engineers.

The enormous proportions of the Louisiana Purchase Exposition may be in a measure appreciated when the official statement is given that 38,000 horse-power is required to drive the machinery. At Chicago 12,000 horse-power was all that was utilized.

At Chicago the mines exhibits were all contained in a building that covered 5.6 acres. In St. Louis the Mines and Metallurgy Palace covers 9.1 acres. But this is but a beginning to the World's Fair exhibit. The outdoor display is possibly of keener interest than contained in the building.

A natural ravine, 12 acres in extent, in the eastern portion of the Forest Park section is used for this. The ravine is converted into a mining gulch, that teems with life and industry. A typical California mining camp of the early days will be reproduced from the original timbers of the cabin that was occupied by John W. Mackey, Bonanza King, when he was digging gold and laying the foundation for his colossal fortune. A placer mine will be in operation, and the gold will be washed from pay dirt that is to be shipped from the California gold fields. Coal deposits underlie the section of the grounds where the mining site is situated and shafts will be sunk and the

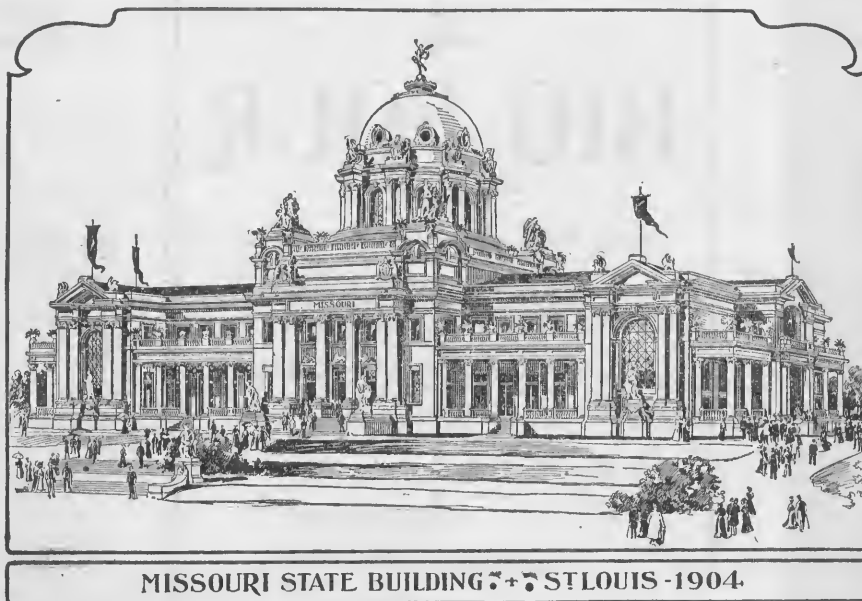
culture Building was in the southwest corner of the exposition grounds. The Horticulture Building was far away from it in the northeast section. In St. Louis there are 69 acres of ground adjoining the Palaces of Agriculture and Horticulture devoted to outdoor exhibits of surpassing interest. In Chicago the outdoor planting was confined to the Wooded Island, and there a tract of approximately 10 acres was used for outdoor agricultural exhibits. This was quite remote from the Agricultural Building and was across a wide lagoon from the Horticulture Building and difficult of access. In St. Louis the Agriculture and Horticulture Palaces are adjoining, on a large tract of land in the center of the western section of the exposition grounds.

The decorative electric display at Chicago, considered marvelous ten years ago, will be overshadowed at the Exposition in St. Louis. In the decade intervening since the holding of the Columbian Exposition the growth and development of electricity has been full of surprising wonders and attainments, and all will be revealed in the universal electric display at St. Louis.

For properly displaying the manufactured products of the world; the Louisiana Purchase Exposition has erected three exhibit palaces. One sufficed at Chicago. There the Manufactures and Liberal Arts Buildings housed the exhibits of Liberal Arts, Education and Manufactures. In St. Louis the classification is such that the Manufactures, Varied Industries, Education and the Liberal Art Palaces were deemed necessary to a complete exposition. Official

figures show that within the period from 1890 to 1902 the value of manufactured products has increased 50 per cent. The combined displays in the four buildings at St. Louis are much larger than those in the one building at Chicago.

Visitors will find the amusement boulevard at the World's Fair at St. Louis of much easier access than it was at Chicago. There the midway Plaisance was a strip of ground approximately a mile long running northwest from the west side of the Exposition grounds. On entering the Midway from the Exposition proper, and traversing its entire length, the visitor at the end found himself a mile distant from the other buildings, and no mode of getting back other than walking. At St. Louis The Pike is a strip of ground 600 feet wide, one mile long, and stretches along the northern side of the main group of buildings. At all times visitors to The Pike are within a few rods of some of the large exhibit palaces. A further convenience is noted in the fact that the intramural railway skirts The Pike on its southern boundary its entire length. The World's Fair opens Saturday, April 30.



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black diamonds mined by the latest approved methods. Oil derricks will tower above the gulch and mining exhibits that would be impracticable under the roofs of the Mines and Metallurgy Palace will be found here.

In the Live Stock Department at Chicago 27 acres were devoted to the live stock interests. At St. Louis 37 acres are allotted.

Viewed from a financial standpoint the 1904 Exposition has even more decided advantages. At Chicago the total sum of \$132,000 was paid in premiums. The cash prizes offered at St. Louis in the department reach the handsome sum of \$250,000, a greater sum than was given at all previous international expositions.

In the Agriculture and Horticulture Departments the exhibits at Chicago do not begin to compare with those of the exposition at St. Louis. At Chicago the Agriculture Building covered an area of 9.2 acres, less than half the size of the building devoted to that purpose in St. Louis. The Horticulture Building at Chicago was 5.7 acres. At St. Louis the Palace of Agriculture covers 23.4 acres and the Palace of Horticulture is 7.1 acres in the extent. In Chicago the Agricul-

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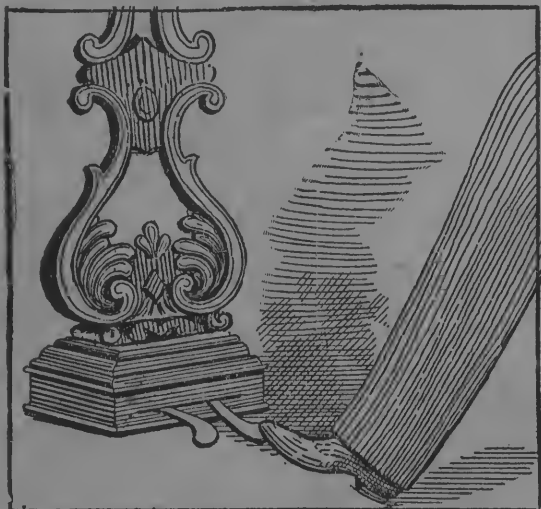
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